

# THE FUTURE ISN'T WHAT IT USED TO BE



I'M HERE 17.12.2022 5:44

HOLLY HERNDON & MATHEW DRYHURST

## A NEW GENERATION OF TEXTS AND IMAGES

THURSDAY, JULY 13, 2023 | 3-9 PM  
CENTRE POMPIDOU | GALERIE 3

### SCREENINGS & DISCUSSIONS

NOUF ALJOWAYSIR  
CARLOS AMORALES  
ERIC BAUDELAIRE  
SOFIA CRESPO  
MATHEW DRYHURST  
MASHINKA FIRUNTS HAKOPIAN  
HOLLY HERNDON  
HO RUI AN  
AGNIESZKA KURANT  
JUAN OBANDO

### IN CONVERSATION WITH

MARCELLA LISTA (CENTRE POMPIDOU)  
JOSEPH DEL PESCO (KADIST)  
MICHAEL CONNOR (RHIZOME)

Centre  
Pompidou



KADIST

THE CENTRE POMPIDOU AND KADIST ARE LAUNCHING A THREE-YEAR COLLABORATION TO EXPLORE ARTIFICIAL INTELLIGENCE AND TEXT-TO-IMAGE TECHNOLOGIES, AND HOW THEY WILL IMPACT THE FIELD OF ARTISTIC CREATION AND PRODUCTION. THESE EXTRACTIVE SOFTWARES ARE POISED TO DISRUPT, LAUNCHING DEBATES ABOUT AUTOMATION, PROBLEMATICS OF CULTURAL AGGREGATION, ISSUES OF ARTISTIC CONSENT, AND THE LIMITS OF COPYRIGHT.

AS THE FIRST IN A NEW SERIES OF COLLABORATIONS BETWEEN KADIST AND MAJOR MUSEUMS (“KADIST NOMADIC COLLECTION”), THIS MULTI-PART ASSOCIATION IS STARTING AS PART OF THE MOVIMENT PROGRAM, ON JULY 13 AT THE CENTRE POMPIDOU.

A CONFERENCE INAUGURATES THIS NEW COLLABORATION WITH AN AFTERNOON OF CONVERSATIONS, VIDEO SCREENINGS AND DISCUSSIONS, FROM 3 TO 9 PM. THE FOCUS WILL BE ON CRITICAL TAKES OF THIS CULTURAL MOMENT, AS AI IS SIMULTANEOUSLY ABSORBED OR DEPLOYED AND ALTERNATELY RESISTED AND REJECTED.

IN ENGLISH, AT THE CENTRE POMPIDOU, GALERIE 3 – PLACE GEORGES-POMPIDOU, 75004 PARIS (FREE ACCESS).

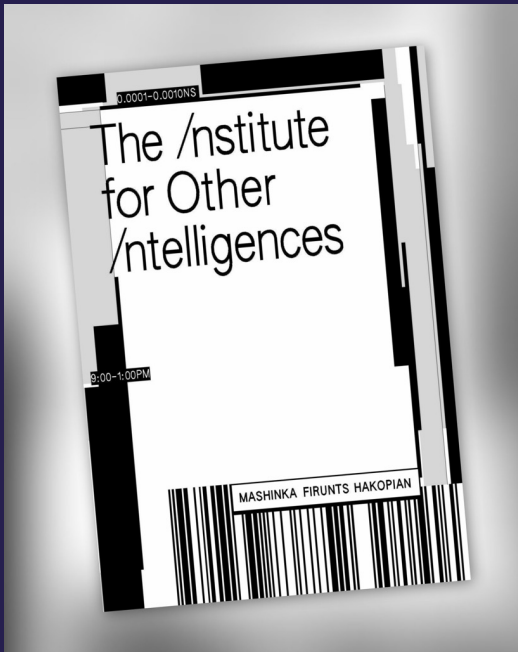
3 PM | SCREENING

Sofia Crespo, *Temporally Uncaptured*, 2023

*Temporally Uncaptured* is a series of short animations that reference the early experiments that lead to the advent of the camera. More specifically, the series is inspired by Anna Atkins and her book *Photographs of British Algae* (1843), the first book to be illustrated with photographic images (cyanotypes) and first use of photography in scientific illustration.

The series of animations focuses on the often imperceptible temporal transitions in the life cycles of organisms, including but not limited to, the microscopic. A system of neural networks customized by the artist was trained to generate images that capture the diversity of the organisms' shapes, not through direct observation, but through the distillation of historical archives of their early depictions. The resulting videos consist of frames, which were hand printed by the artist using the cyanotype technique and then digitized, animated and minted as NFTs. One of the NFTs in this sequence of animations is included in the KADIST collection.





3:05 PM | INTRODUCTION

Marcella Lista (Centre Pompidou – Musée national d’art moderne), Joseph del Pesco (KADIST) and Michael Connor (Rhizome, NY)

PART I

3:30 PM | PRESENTATION

**“Dispatches from The Institute for Other Intelligences” with Mashinka Firunts Hakopian (writer, artist, researcher), with score by Lara Sarkissian**

This presentation adapts the text of *The Institute for Other Intelligences* (X Artists' Books, 2022) in a lecture-performance delivered by the director of a fictive institute for training feminist bots and “artificial killjoys.” Set in an indeterminate future, the lecture unfolds against the backdrop of a symposium where machine intelligences convene annually for a curriculum on algorithmic equity. Drawing on feminist, queer, and critical media scholarship, its “algorithmic bias training” aims to deploy the radical operations of speculative learning machines from the future toward alternative outcomes in the present. Refusing models of AI as a “view from nowhere,” the director embodies sociotechnical systems whose ways of knowing generate oppositional automata.

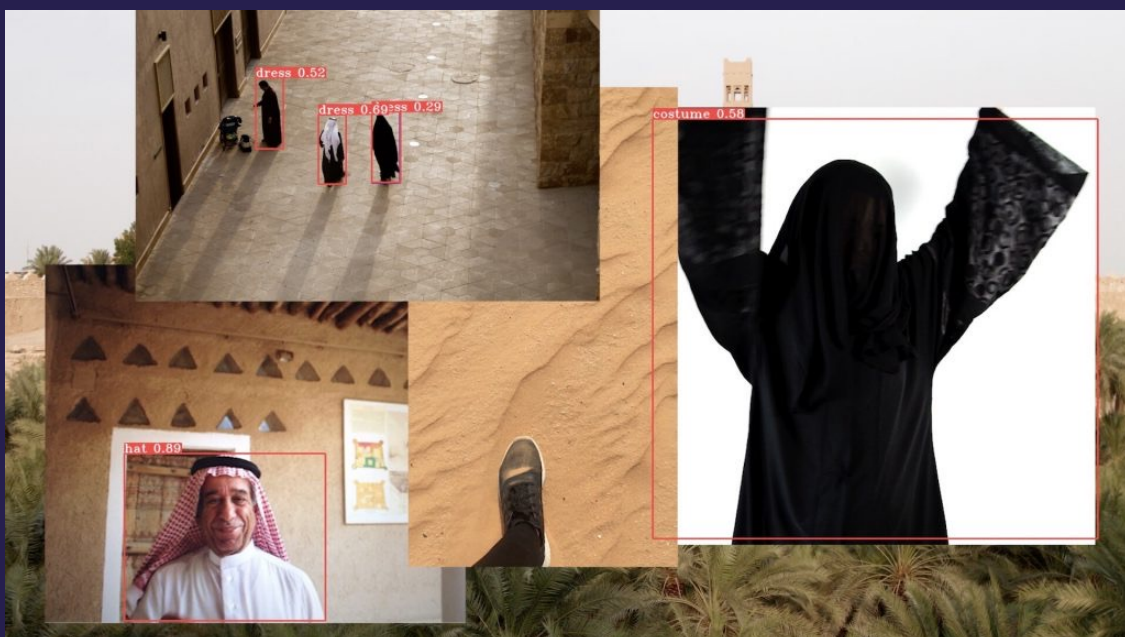
4:15 PM | SCREENING

**Nouf Aljowaysir, Ana Min Wein (Where am I From?), 2022**

*Ana Min Wein (Where Am I From?)* is a short film and visual diary that traces a genealogical journey that alternates between two different voices: that of Aljowaysir and an AI narrator. It combines multi-generational storytelling and personal inquiry to address questions of identity, migration, visibility and memory.

After immigrating to the US from Saudi Arabia at a young age, Aljowaysir's identity and sense of belonging has continually shifted. *Ana Min Wein* begins to answer "Where am I from?" by recollecting childhood and family's memories and migration through Saudi Arabia and Iraq. As the AI narrator attempts to guide the inquiry, it reveals stereotypes and biases derived from its training and algorithmic composition.

As the intimate storytelling contrasts the impersonal AI narration, *Ana Min Wein* exposes the eradication of ancestral memory. In the words of Aljowaysir: "compared to our social practices of building cultural meaning and identity through ancestral stories, AI technologies are trained to generalize for consumerist speed and gain. I highlight traditions of passing down stories through generations to expose the superficiality of AI, the reduction of cultural identity, and the prominence of the Western gaze in our technologies today.



Developed with the support of Somerset House, The Alan Turing Institute and UAL Creative Computing Institute in residence at Somerset House Studios. This work was supported by the Economic and Social Research Council grant number ES/T007354/1.

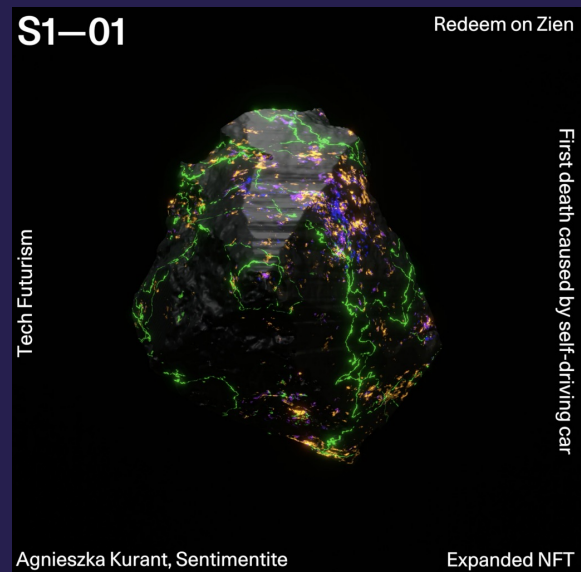
4:25 PM | CONVERSATION

Michael Connor with Nouf Aljowaysir  
and Mashinka Firunts Hakopian

PART II

4:45 PM | PRESENTATION

“Alien Internet” by Agnieszka Kurant  
(artist)



During this presentation A. Kurant will discuss the ideas and background of the project *Alien Internet* and other works realized with AI including *Semiotic Life*, *Conversions*, *Errorism* and *Sentimentite*. She'll explore how these projects relate to cybernetics, colonization of wildlife, the entanglement of the digital, biological and geological and the extractivist economy of surveillance capitalism. *Alien Internet* proposes a shape-shifting ferrofluid installation, embodying a superorganism such as slime mold or a future alien life-form. The work draws on the phenomenon described by scientists as *animal internet*, consisting of the surveilled behavior of various nonhumans around the globe (from whales, birds, elephants, to octopi and sponges).

Employing current digital technologies such as AI, these systems will revolutionize our relationship to the natural world by helping us predict and prevent phenomena such as earthquakes, tsunamis, volcanic eruptions or floods and to map the transformations of collective behavior of animals worldwide in response to climate change. Ferrofluid is a nonorganic, digitally controlled shape-shifting substance, invented by NASA in 1963.

Here the perpetually evolving ferrofluid form is animated by data harvested from hundreds of thousands of animals around the globe. The presentation will also draw on urgent questions about the future of labor and creativity, the future as real estate, crowds as assets in the extractivist economy of surveillance capitalism, and how the magic of AI – the "ghost in the machine" – is in reality an exploitation of both human and nonhuman ghost workers.

## 5:10 PM | PRESENTATION

### “Figures of History and the Grounds of Intelligence: From the Colonial Archive to Stable Diffusion” by Ho Rui An (artist)

What happens when an image leaves the state archive and enters an artificial neural network? If images were once produced through technologies of inscription in order to enter archives on account of their representational value with respect to an external reality, how can we understand the ongoing shift towards images generated by artificial intelligence from archives of already existent images whose function is not to record a given subject, but to conjure its different possible iterations? What becomes of figuration when history itself is abs/ex-tracted by the thing we call intelligence?

In this presentation, artist and writer Ho Rui An draws upon his long-standing engagement with images taken from former colonial and postcolonial national archives to speculate on the ethical and political stakes of the technical transformation that has resulted in the current popular wave of images created by text-to-image machine learning models. In contrast to prevailing humanist arguments that reject the possibility that the complexity of the human mind can ever be approximated by what are assumed to be the mechanical laws of machines, the narrative here focuses instead on the distinction between historical memory and intelligence that is crucial to understanding these models for which “memory” serves not the preservation of residual traces but the performance of immediate and future tasks. Working through notions of affect, noise, speed, feedback and contingency, this line of inquiry finally poses the question of what it means to make art in a present that endlessly cycles upon itself.

## 5:45 PM | CONVERSATION

**Marcella Lista and Joseph del Pesco, with Agnieszka Kurant and Ho Rui An**

## PART III

6:15 PM | SCREENING

Juan Obando, *They/Them*, 2023

Juan Obando compiles clips from Adobe Stock, animating them to speak about their nature as stock videos, and reflecting on their social and political condition. To make *They/Them* he used voice-cloning technology to read – in a variety of artificial voices – a script about the questionable politics of the stock footage industry and the disinformation dilemma we’re facing with the arrival of AI technology. In a surprising reversal, a deepfake is used to tell a deeper truth.

Obando then animated the actors’ mouths and facial expressions using a computer processing framework that syncs the previously processed audio tracks to a target video. Finally, he stitched together the resulting animated clips and other videos found on Adobe Stock to produce a first-person narrative.

Stock footage is created by media companies and independent videographers worldwide and is distributed by a small group of stock banks (aggregators). In most cases, their final use is commercial – appearing in advertising campaigns for example. But in a troubling twist, more recently they’ve also been used in documentaries and other non-fiction programs, even the news. As a result, according to Obando, stock footage "informs our shared reality, shaping our understanding of the world around us... yet we mostly fail to recognize, understand, and critique them." With *They/Them* Obando asks: do we make our media, or does our media make us?





## 6:30 PM | PRESENTATION

### “Self-portrait masks” by Carlos Amorales (artist)

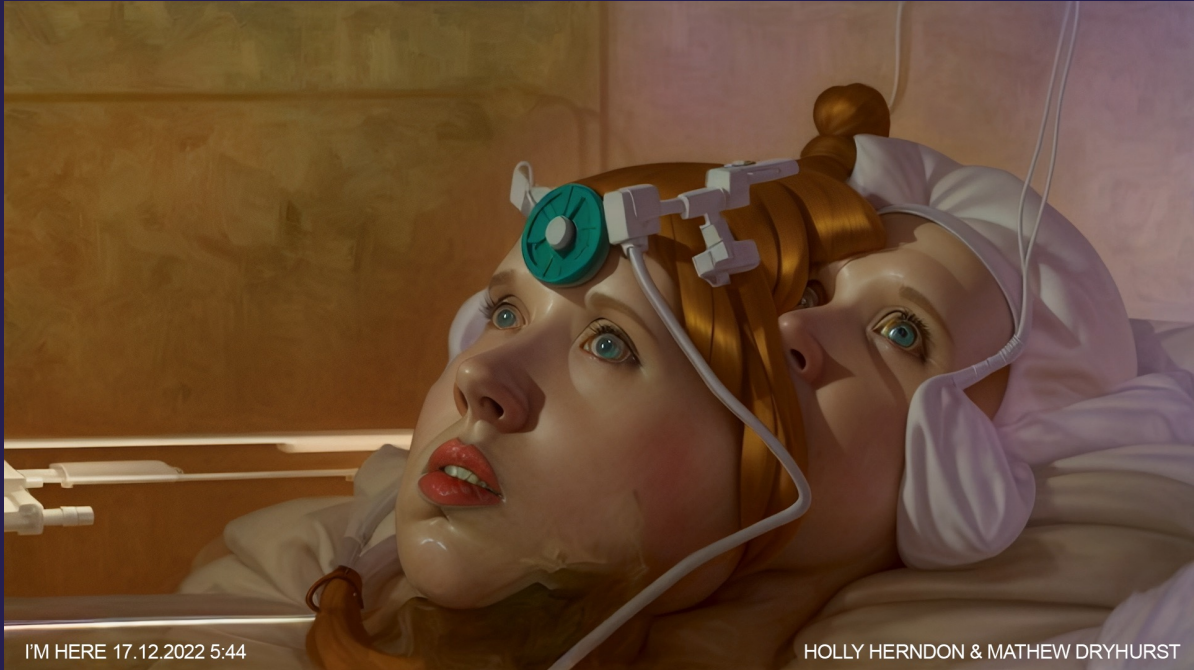
In 1996, Carlos Amorales commissioned a self-portrait mask of himself to a maker of luchadores masks. He called this self-portrait mask Amorales, a name that through the years has become integral to his artistic identity. The mask and its name became a portable identity that he could lend to others; in this way it became a self-distancing device for understanding how one performs in society. 27 years later, when highly developed Artificial Intelligence tools have become able to easily transform sentences into images, he commissioned 200 digital masks to the text-to-image application CrAlyon by entering the prompt “Self-portrait mask.”

The digital masks that resulted resembled the original Amorales mask in an uncanny way: putty-colored face, dark eyebrows, red lips, simplistic features, without beauty. Wondering if he could use these masks the same way he used the Amorales mask, he started a conversation with curator Joseph del Pesco. Amorales realized that these digital masks point to new philosophical questions, including about the morality of AI, starting with the question: is there a self for the AI to portray? In other words, by submitting the prompt “self-portrait mask” he suggested that the AI model generated an image of itself. Here the artist proclaims: “We Are All Amorales!”

## PART IV

## 7 PM | PRESENTATION

### “Consent and AI” by Mathew Dryhurst (artist)



7:30 PM | SCREENING

Holly Herndon and Mathew Dryhurst, *I'M HERE*  
17.12.2022 5:44, 2023

7:45 PM | CONVERSATION

Michael Connor with Juan Obando, Carlos  
Amorales, Holly Herndon, and Mathew Dryhurst

8:15 PM | PRESENTATION

"Keynote" by Eric Baudelaire (artist)

## SOFIA CRESPO

**Sofia Crespo** is an artist working with a huge interest in biology-inspired technologies. One of her main focuses is the way organic life uses artificial mechanisms to simulate itself and evolve, this implying the idea that technologies are a biased product of the organic life that created them and not a completely separated object. Crespo looks at the similarities between techniques of AI image formation, and the way that humans express themselves creatively and cognitively recognize their world. Her work brings into question the potential of AI in artistic practice and its ability to reshape our understanding of creativity. On the side, she is also hugely concerned with the dynamic change in the role of the artists working with machine learning techniques. She's also the co-founder of *Entangled Others Studio*.





## MASHINKA FIRUNTS HAKOPIAN

**Mashinka Firunts Hakopian** is an Associate Professor in Technology and Social Justice at ArtCenter College of Design. She was a 2021 visiting Mellon Professor of the Practice at Occidental College, where she co-curated the exhibition “Encoding Futures: Critical Imaginaries of AI” with Meldia Yesayan. She is the guest co-editor of the Spring 2023 Art Papers special issue on AI, with Sarah Higgins. With Avi Alpert and Danny Snelson, she makes up one-third of the media and performance collective, Research Service. Her writing and commentary have appeared in Los Angeles Review of Books, Brooklyn Rail, Performance Research Journal, Art in America, and Archetypes with Meghan Markle. Performances and projects have been presented at the Institute of Contemporary Art (Philadelphia), Museum of Contemporary Art (LA), Palais de Tokyo (Paris), Drawing Center (NY), Judson Memorial Church (NY), and in the New Museum (NY) Voice Registers Series. Her book, *The Institute for Other Intelligences*, was released by X Artists’ Books in 2022.

## AGNIESZKA KURANT

**Agnieszka Kurant** is a conceptual artist whose work investigates collective intelligence, nonhuman intelligences (from microbes to Artificial Intelligence), the future of labour and creativity, and the exploitations within surveillance capitalism. Kurant is the recipient of the 2020 LACMA A+T Award, the 2019 Frontier Art Prize, the Pollock-Krasner Grant Award and the 2022 Google AMI Award. Kurant's permanent public commission was launched in 2022 at the MIT List Visual Arts Center, Cambridge, MA. Her past exhibitions include a solo show at Castello di Rivoli (2022-2023), a commission for the facade of the Guggenheim Museum, New York (2015), a solo show at Hannover Kunstverein (2023), at the Sculpture Center (2013) and the Polish Pavilion at the 12th Venice Biennale of Architecture (with A. Wasilkowska, 2010). Her work was featured in exhibitions at the Museum of Modern Art, New York, the Pompidou Center, the Istanbul Biennial, the SFMOMA, Palais de Tokyo, Paris; Guggenheim Bilbao, CAPC Bordeaux, Kunsthalle Wien, Witte de With, Rotterdam; Moderna Museet; Gamec, Bergamo, Whitechapel Art Gallery, London, the Kitchen, New York, the Milano Triennale, the De Young Museum, San Francisco, Frieze Projects, Performa Biennial, Cleveland Triennial, the Munch Museum, Oslo, ZKM Karlsruhe, Bonner Kunstverein, Grazer Kunstverein, Kunsthalle Mainz, and the MOCA Toronto. Kurant was an Artist Fellow at the Berggruen Institute (2019-21), a visiting artist at MIT CAST (2018-2019) and held a fellowship at the Smithsonian Institute (2018).



## NOUF ALJOWAYSIR

**Nouf Aljowaysir** is a Saudi new media artist examining the symbiotic relationship between AI systems and humans. Her work spans installation and storytelling experiences that spark dialogue about the underlying systems of control behind technological innovations. Her practice often focuses on collaborating with an Artificial Intelligence character to question our intimate relationship and power dynamics with machines. She has exhibited her projects in galleries and festivals in the US, Europe, and Asia, including the International Documentary Festival Amsterdam (IDFA), SXSW 2019, NeurIPS Conference for Creativity and Design, The Conference on Computer Vision and Pattern Recognition, and others. Her Alexa, Call Mom! exhibition premiered at Cannes XR Virtual as part of Tribeca Film Festival's selected XR projects in the summer of 2020. Aljowaysir has also been awarded residencies at ThoughtWorks Arts and Somerset House, where she recently created her latest work, *Ana Min Wein (Where am I From?)*.



## HO RUI AN

**Ho Rui An** is an artist and writer working in the intersections of contemporary art, cinema, performance and theory. Across the mediums of lecture, essay and film, his research examines systems of governance in a global age. He has presented projects at the Bangkok Art Biennale; Asian Art Biennial; Gwangju Biennale; Jakarta Biennale; Sharjah Biennial; Kochi-Muziris Biennale; Haus der Kulturen der Welt, Berlin; Kunsthalle Wien; Singapore Art Museum; Van Abbemuseum, Eindhoven; and Yamaguchi Center for Arts and Media, Japan. In 2019, he was awarded the International Film Critics' (FIPRESCI) Prize at the International Short Film Festival Oberhausen, Germany. In 2018, he was a fellow of the DAAD Artists-in-Berlin Program.





## JUAN OBANDO

**Juan Obando** is an artist from Bogota, Colombia, whose work focuses on the intervention of social systems and the subsequent production of video performances, post-digital objects, and screen-based installations – presenting the screen as a site where ideology confronts aesthetics and new worlds are speculated. He holds a BA in Design and Architecture from Universidad de Los Andes (Bogota, Colombia) and an MFA in Electronic and Time-Based Media Art from Purdue University (West Lafayette, IN, USA). His recent solo shows include “Fake New” at General Expenses (Mexico City, Mexico, 2023), “Summer Sets” in Faneuil Hall (Boston, MA, 2022), “DEMO” at Museo Espacio (Aguascalientes, MX, 2022), and “La Bodeguita de La Concordia” at Galeria Santa Fe for the Luis Caballero National Art Prize (Bogota, Colombia, 2021.) Selected group exhibitions include “First Place In The Table?” (Trafo, Szczecin, Poland, 2022), “Game Changers” (MAAM, Boston, 2020), “Video Sur” (Palais de Tokyo, France, 2018), “La Vuelta” (Rencontres de la Photographie, Arles, France, 2017), and “MDE15” (Medellin, Colombia, 2015). Obando was also awarded a Rhizome commission from The New Museum in 2012, a MassArt Foundation grant in 2017, and an Art Matters fellowship in 2019.





## CARLOS AMORALES

**Carlos Amorales** is a multidisciplinary artist who explores the limits of language and translation systems. He uses graphic production as a tool to develop linguistic structures and alternative working models that allow new forms of interpretation. Born in 1970 in Mexico City, Amorales studied at Rijksakademie van Beeldende Kunsten, Amsterdam in 1995. He has held solo exhibitions at MUAC and Tamayo Museum in Mexico, Philadelphia Art Museum and BAMPFA in the USA, and Stedelijk Museum Amsterdam. He's represented Holland and Mexico at the Venice Biennial in 2003 and 2017. His work is part of museum collections such as Tate Modern, MoMA, Guggenheim Museum, Stedelijk Museum, and MUAC.

## HOLLY HERNDON & MATHEW DRYHURST

**Holly Herndon & Mathew Dryhurst** are artists renowned for their pioneering work in machine learning, software and music. They develop their own technology, and protocols for living with the technology of others, often with a focus on the ownership and augmentation of digital identity and voice. These technical systems not only facilitate expansive artworks across media, but are proposed as artworks unto themselves. They were awarded the 2022 Ars Electronica STARTS prize for digital art. They have sat on ArtReview's Power 100 list since 2021. H. Herndon holds a Ph.D in Computer Music from Stanford CCRMA, M. Dryhurst is largely self taught. They have held faculty positions at NYU, the European Graduate School, Strelka Institute and the Antikythera Program at the Berggruen Institute. They publish their studio research openly through the "Interdependence" podcast, and recently co-founded "Spawning", an organization building a consent layer for AI. Their critically acclaimed musical works are released through 4AD.





## ERIC BAUDELAIRE

**Eric Baudelaire** is an artist and filmmaker based in Paris, France. After training as a political scientist, Baudelaire established himself as a visual artist with a research-based practice in several media ranging from printmaking, photography and the moving image to installation, performance and letter writing. His feature films *A Flower in the Mouth* (2022), *When There Is No More Music To Write* (2022), *Un Film Dramatique* (2019), *Also Known As Jihadi* (2017), *Letters to Max* (2014), *The Ugly One* (2013), and *The Anabasis of May and Fusako Shigenobu, Masao Adachi and 27 Years Without Images* (2011) have circulated widely in film festivals. When shown within exhibitions, the films are presented within broader installations that include curated projects with works in other media and extensive discursive programmes. He was the recipient of the 2019 Marcel Duchamp prize, and published a monograph titled *Make, Do, With* at Paraguay Press in 2023.

## MARCELLA LISTA

**Marcella Lista** is an art historian and chief curator at the Musée national d'art moderne - Centre Pompidou, for the New Media collection. She recently curated the exhibitions "Martha Wilson in Halifax 1972-1974" (2021), "Hassan Khan. Blind Ambition" (2022) and an exhibition at Le Fresnoy - Studio national des arts contemporains on Saodat Ismailova (2023). Marcella Lista has conducted, together with Philippe Bettinelli (curator of New Media at Centre Pompidou), a research on "Les Immatériaux" (the landmark philosophical exhibition held at Centre Pompidou in 1985) and on the relations between art and the blockchain. She is currently preparing a book on Chris Marker's *Zapping Zone : Proposals for an imaginary television* (1990), a highlight of the Centre Pompidou New Media collection.





## JOSEPH DEL PESCO

**Joseph del Pesco** is a polyvalent curator, perennial collaborator, and occasional writer. For more than a decade he's been Director, and then subsequently International Director of KADIST. He created the first international residency for art magazines, reimaged an historic artist contract to fund a charity chosen by the artist, created a free-school by aggregating events across a city, and co-organized a conference at the New Museum exploring the future of NFTs. This spring, he organized a video exhibition, and outdoor screening series at the Museum of Contemporary Art in Oaxaca, Mexico, and this summer is publishing a new short story (co-written with artist Jon Rubin) with Do Not Research. For the past year he's lived between the Chesapeake Bay in Maryland, the Balearic Sea in Barcelona and the Oaxaca Valley of Mexico.

## MICHAEL CONNOR

**Michael Connor** is Co-Executive Director of Rhizome, where he oversaw the “Net Art Anthology” initiative, an effort to retell the history of net art through 100 works, presented as an online exhibition, gallery exhibition, and book. He is also curatorial advisor for KADIST, and ArtBlocks, an NFT platform. His first online curatorial project took place in 2003 at FACT, Liverpool, where he organized an edition of the traveling exhibition “Kingdom of Piracy” with Shu Lea Cheang, Yukiko Shikata, and Armin Medosch. Connor is currently editing a book by Gene Youngblood about the work of Kit Galloway & Sherrie Rabinowitz.



## ABOUT KADIST

KADIST is a non-profit contemporary art organization that believes artists make an important contribution to a progressive society through their artwork, which often addresses key issues of our time. Dedicated to exhibiting the work of artists represented in its collection, KADIST encourages this engagement and affirms contemporary art's relevance within social discourse. Its local hubs in Paris and San Francisco organize exhibitions, physical and online programs, and host residencies. KADIST stays apprised of developments in contemporary art via a global advisor network, and develops collaborations internationally, including with leading museums, facilitating new connections across cultures and vibrant conversations about contemporary art and society.

[kadist.org](http://kadist.org)

## ABOUT THE CENTRE POMPIDOU

Since 1977, the Centre Pompidou has presented a rich programme at the crossroads between different art forms and audiences. Its iconic building is home to one of the world's largest collections of modern and contemporary art, in addition to exhibitions, symposiums, festivals, shows, projections, and workshops for young people, making it an unrivalled institution deeply rooted in the city and open to the world and to innovation.

[centrepompidou.fr](http://centrepompidou.fr)